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No. 43. JANUARY—FEBRUARY, 1942 Price 2d.

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LEFT-HANDED PLAYERS

By EMILE GRIMSHAW.

Whenever I hear of a left-handed player (I have known at least a dozen personally) it is difficult for me to understand what possible advantage there can be in picking the notes with the left hand while stepping the notes with the right hand. If the player himself is asked for an explanation his one and only reason is that he is left-handed.

This, however, is not the logical answer. The playing of a fretted instrument requires two hands and one is just as important as the other. If a left-handed person is using only one hand : holding a pen; waving a flag or turning the handle of a barrel organ, the advantage of using the left hand is readily understandable. When playing a fretted instrument however, both hands have their important functions and knowing that each hand has to be trained from the beginning, it seems scarcely worth while to have to reverse all the strings and hold the instrument in an unorthodox way with the neck to the right of the player.

I remember giving lessons to a guitarist who had already played left-handed for a period of about twelve months. To me, the whole thing seemed to be difficult and complicated. Over-looking the fact that his instrument was strung differently, I would from time to time take up his guitar to explain the fingering of a chord and find it quite impossible to do so. When I tried to explain with a correctly strung guitar the complication was still there because the chord I formed with the fingers of my left hand had to be formed by the pupils *right* hand.

Many years ago, I remember seeing a photograph of a group of four banjoists all of whom played left-handed. The quartet consisted of a teacher who I already knew as a left-handed player, and three of his pupils. If the three pupils were also left-handed it was certainly a remarkable coincidence. Of course the teacher may have taught his pupils to play in this manner because he himself did so and furthermore because to him the instruction would be easier to impart. If normal right-handed players can be taught to play left-handed, there seems to be no possible reason at all why all instrumentalists should not play in the orthodox way. That is of course, assuming that a would-be executant has not lost the use of some of his fingers.

There is the exceptional case of a finger-style banjoist I know whose ambition was to win the Silver cup at the Annual Rally. Year after year his name appeared in the list of competitors; each time he was awarded a high percentage of marks but never quite high enough to entitle him to take away the trophy. Then he had a serious accident. During the night there had been a violent storm. While riding his motor-bicycle on his way to work before dawn, he realised only too late that the telegraph wires were down. The road was completely blocked, there was no time to pull up and he headed straight into the debris, the consequence being that two or three fingers of his left hand had to be amputated.

Such a calamity would probably have ended the musical activities of any other fretted instrument player. This banjo enthusiast however thought otherwise. When his left hand was properly healed, he reversed the strings on his instrument; held it the other way round; fingered the chords and stopped the notes with his right hand and vibrated the strings with a plectrum held between the finger and thumb of his left hand.

And how he must have practised! This enthusiast entered again for the banjo competition at the very next rally. Nobody at that time knew of his great handicap; the adjudicators were screened off and had therefore no knowledge as to who was competing so their decision depended on merit alone. J. B. Dacre (for that is the gentleman's name) achieved his ambition and carried away the trophy.

It was some days later when Mr. Dacre called at my office. So modest was he that it was only when I saw his left hand and remarked about it that he told me his story. I had attended that Rally. My one regret is that I was not able to tell the story to the hundreds of people who were in the auditorium of the Memorial Hall that night.

And how suitably named was the Hall! What a Memory the visitors would have taken home of this very fine left-handed player could they only have known the circumstances and realised the difficulties he had overcome in order to achieve success as a player.

BELIEVE IT OR NOT

A music-hall artist in Lisbon is juggling with guitars and playing tunes on them simultaneously.

The late Franco Piper, in addition to being a clever banjo executant, was also a skilled trick player. A feature of his " act " was the spinning of a long line of full-size banjos while playing popular tunes on them at the same time.

Thirty years ago the Howard Brothers came to this country from America and threw banjos about as though they were Indian clubs. Playing unceasingly, they would stand back to back twenty feet apart and earn enormous applause by throwing the instruments to each other over their heads at terrific speed.

MODERN PLECTRUM — GUITAR SOLOS
SUMMER MADNESS, by Ivor Mairants, 2/-.
Dedication to Eddie Lang, by Albert Harris, 2/-.
SWINGING STRINGS, by S. Akerman, 1/6.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1

ALFRED KEALOHA LIFE

and his new

E. G. ELECTRIC HAWAIIAN GUITAR

Alfred Kealoha Life has been regularly featured with Felix Mendelssohn's Hawaiian Serenaders for the past twelve months in broadcasts and concerts playing Spanish guitar and ukulele. He also appears as an Electric Guitar Soloist and Hawaiian vocalist.

Mr. Life has recorded four numbers with the Hawaiian Serenaders: "Song of the Islands"; "Farewell to Thee;" "Lulo" and "Polynesian Battle Chant." These are issued by Columbia and will be greatly appreciated not only by players of this instrument but also by the non-playing enthusiast.

A photo reproduction on this page shows Alfred Kealoha Life with his new Electric Hawaiian Guitar. This instrument was made at the Emile Grimshaw and Son factory at Mill Hill and incorporates several new features. For example, the tuning machines are fitted on the guitar so that the buttons are at the front of the instrument instead of at the back or side of the head as usually placed. When the instrument is held in the correct playing position it is easier to make tuning adjustments because the buttons are more accessible.

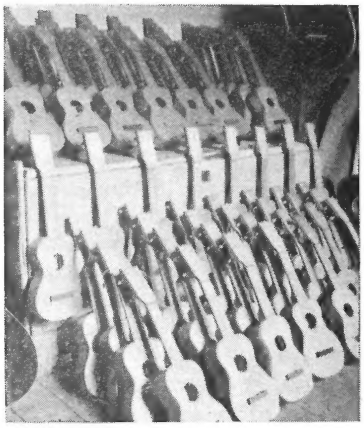
The front of the guitar is of African Obecie White-wood with dark coloured back and sides; the sound-hole has a surround of ten circular pieces of pearl hand engraved; the body edge has a surround of pearl-inlaid gold-fish; the tail-piece and tuning-machines are gold-plated; the entire finger-board is pearl inlaid and has thirty-two frets. The head of the instrument is inlaid with the National Hawaiian Escutcheon also with the name of the owner Alfred Kealoha Life and the initials of the makers Emile Grimshaw and Son.

THE NEW

E. G. "HARTFORD" UKULELE

PRICE 26/6

Made by skilled craftsmen in the E.G. factory at Mill Hill, N.W.7



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THE MAIRANTS STEEL

BEST FOR HAWAIIAN GUITAR PLAYING

Round highly polished bronze
Curved at the playing end
Elevated top grips for finger and thumb

Designed by the well-known player, **IVOR MAIRANTS**

PRICE 4'6.

THE E. G. "HARTFORD" HAWAIIAN GUITAR

SPECIALLY CONSTRUCTED FOR HAWAIIAN PLAYING

Specially designed body to give resonance and lasting tone. Wide ebony finger board, with strings well spaced, to allow uninterrupted use of the finger picks

Perfectely flat nut and bridge to facilitate the proper use of the steel. Specially selected and and thoroughly seasoned spruce sound board
Best quality separate machines

An inexpensive guitar that is reliable, absolutely accurate and has that resonant and long lasting tone, that is so essential for the Hawaiian style of playing

PRICE £8-18-6. complete in case

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

SCIENCE AND THE BANJO

By G. A. KEELER.

[Science Aids Interpretation.]

In the ordinary way, as is well known, the average banjoist is quite content to study a certain amount of theory relating to music, while doing however, as much actual playing (practice) as possible, but does the aforesaid average banjoist realise that even a little knowledge of the *science* of the production of musical sounds helps in the matter of their interpretation?

[The Amplification of Sound.]

Take a simple wire first string as used for the banjo. Fix one end of it on a piece of wood the width of the banjo arm and pass it over two bridges placed the same distance apart as the fixed nut and the bridge that ordinarily rests on the vellum, stretch the string by attaching a 20lb. weight, or thereabouts, to the loose end passed over a pulley to reduce the friction and the banjoist will find with this rough and ready "sonometer" that, although he can make the string sound a note of definite pitch, the tone is weak and "thin".

[Intensity of sound varies with the extent of the Vibrations of the sounding body.]

The above described experiment proves the necessity for some means of amplifying the sound. In the case of the banjo this is done, of course, by the vellum which, to perform its part effectively should be kept as taut as possible. " If," says Mr. A. Wood, "a tuning fork be held in the air after being struck, the sound emitted is hardly perceptible, but if it is placed with its handle resting on a wooden table the sound immediately swells out. This is not due to any increase of the amplitude of vibration of the fork but to the fact that it now communicates its vibrations to the table and so the whole surface of the table is made to vibrate in unison with the fork. The table, being in contact with a large mass of air, sets that vibrating and in so doing communicates energy to it. But the source of all this energy is the initial blow given to the fork, the effect of the table being to increase the rate at which the fork parts with its energy. Thus more energy is received at the ear per second and this increase in the rate at which energy is received by the ear accounts for the increase loudness of the sound.

The same explanation applies to the banjo, especially if played with a plectrum, but it is all important for the vellum to be kept as taut as possible. Its tautness or rigidity should therefore be tested at frequent intervals, say at least once a month if the instrument is in constant use and if the player wishes to produce tone that is of good quality and maximum volume.

(to be continued.)

TAKE CARE OF YOUR STRINGS

By CONCORD.

Before the war, most of the music strings used in this country came from abroad. No more can be imported until the war is over. For national reasons, the production of British strings has had to be considerably restricted: there is a scarcity of raw material; a scarcity of labour; a Government restriction of supplies and a Purchase Tax which increases the cost. A few hints on how the life of a string may be prolonged will therefore be appreciated by players.

When fitting a new string on the roller of the tuning machine, don't tie a knot; wind the shorter end of the string twice round the longer section and tighten slowly. Always turn the tuning button with the left hand while the instrument is held in its natural playing position and as the string is tuned, sound it constantly with the right hand in order to avoid tuning too high.

There are three different parts of a string at which breakages are most likely to occur: the tuning machine; the nut and the bridge. The player should note at which of these points the strings most frequently break. The hole in the tuning machine roller may have a sharp edge or the slots in the nut or bridge may require smoothening. Plain wire strings will be likely to snap if they are allowed to rust. A small oiled piece of cotton material passed under and over the strings after playing will prevent this. It should be noted that it is more important to wipe under the strings than over because the former place is where most of the rusting will occur. To find out whether the under part of a plain wire string has rusted while stretched on the instrument, the tip of a finger should occasionally be passed under and along the entire length of the string.

Gut strings usually break because the moisture has evaporated. Place a slight touch of vegetable oil between the finger and thumb; apply the moisture by drawing the finger and thumb along the string. This treatment once a week will double the life of a gut string. Another good idea is to remove a gut string after about a fortnight's use; shorten it by about half-an-inch at the tailpiece end and then replace. Fret pressure on the under part of the string will then occur at different places.

SEE BACK PAGE

FOR

TO-DAY'S STRING PRICES

BARGAINS IN USED INSTRUMENTS

All instruments supplied with cases unless otherwise stated.

	£	s.	d.
PARAMOUNT. 4 STRING GUITAR. Slab pearl inlaid finger-board; 'cello model; fitted metal tailpiece; adjustable bridge and finger plate	5	0	0
MARTIN COLLETTI GUITAR. 'Cello model; full-size body; well-finished instrument, good tone	8	8	0
GIBSON GUITAR. Special model with both round and F sound-holes and resonators inside body. Big tone	14	14	0
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DE VEKEY HAWAIIAN GUITAR. Excellent tone and condition ...	7	10	0
BANJORINE by Windsor in perfect playing order; cost 12 guineas before the war. See article in this issue of Pickings	4	10	0
BANJORINE by Cammeyer (as above)	5	0	0
LOUIS PANORMO GUITAR. Rose-wood body; mahogany neck; powerful tone; dated 1845 ...	12	12	0
LACOTE GUITAR. Ivory pegs; ivory machine rollers; scalloped ebony finger-board; genuine ...	10	10	0
A SELECTION of over 20 other finger-style GUITARS by various makers from	2	2	0
E. G. SUPEREX BANJO, 4-string model, complete with resonator in perfect playing condition ...	11	11	0
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CAMMEYER PATENT ZITHER-BANJO. In perfect condition; grand tone; plush-lined best quality case; a bargain	14	14	0
CAMMEYER GRADE 1 ZITHER-BANJO. In splendid condition with good case	8	8	0
VEGA TENOR-BANJO. Flanged resonators, plush lined case, cost £60; a bargain	12	12	0
CONCERT GRAND BANJO by CLIFFORD ESSEX. 5 string model; perfect condition; fitted with white erinoid finger-plate and wrist-rest; resonator to match banjo; including strong leatherette covered plywood case lined blue velvet; cost over £25	16	0	0
STEWART BANJO. 5 string professional model; 12 inch Roger vellum; bargain	4	10	0
WHYTE LAYDIE BANJO, very fine professional model; 12 inch vellum; 5 string model; unique bargain; late property of well-known professional vaudeville banjoist (No case)	10	10	0
E.G. VIVAVOX BANJO. 25 guinea model; 5 strings; amazing volume	16	16	0
BANJO GUITAR. Six strings tuned as a guitar; 11 inch Roger vellum; fitted flanged resonator; best quality plush-lined case; originally owned by Mr. A. Ney	11	11	0
BARNES and MULLINS BANJO; metal-hoop; 5 string model; wrist-rest; cost 12 Guineas ...	6	6	0
BANJO, 12 inch vellum with resonator; perfect condition. A bargain	4	10	0
BARNES and MULLINS ZITHER-BANJO. In good condition ...	3	3	0
E. G. SUPEREX BANJO, 5-string model, complete with resonator; re-fitted with new vellum ...	11	11	0
DE MEGLIO MANDOLIN. Model 1; signed label	3	3	0
DE MEGLIO MANDOLIN. Model 1a; signed label	4	4	0
MANDOLA by Giovanni Montaldi of Naples; tuned an octave below mandolin; perfect condition ...	6	10	0
MANDOLA by Luigi Salsedo of Naples, scroll head; tuned as above; perfect condition	5	5	0
MANDOLIN. Flat back; 4 inches deep body. Professional model very fine instrument	5	10	0
MANDOLIN. Tonelli	2	5	0
MANDOLIN. Italian make	1	10	0

We have many other used instruments in stock. Please state your requirements.

EMILE GRIMSHAW & SON, 54-55, PICCADILLY, LONDON, W.1.

THE BANJORINE

The majority of present-day players have probably never previously heard of a banjorine. This fretted instrument, which was originally designed for the purpose of playing lead in the banjo orchestra, is tuned a perfect fourth above banjo pitch and in size and general appearance resembles the tenor-banjo.

The banjorine, however, has five strings and the short fifth (or octave) string like that of the zither-banjo, passes through a concealed metal tube which is inserted under the fingerboard from the fifth fret to the tuning machines beyond the nut.

In addition to being played as a banjo a perfect fourth higher in pitch, the banjorine can be fitted with slightly heavier strings and played at normal banjo pitch. It can also, by eliminating the fifth string, be tuned and played as a tenor-banjo.

Owing to the shorter neck, banjo music is much easier to play on a banjorine and the instrument is ideal for anyone with small hands.

Banjorines, by the way, will be seen advertised for sale in this month's Bargain Page.

ESSENTIALS

What are the essentials of a good book of guitar instruction? First of all, helpful exercises and tunes written in a way that will interest the student. Dull and dreary music will kill any young player's enthusiasm. When a student practises an exercise, he should understand the purpose of that exercise from the accompanying text. Moreover, it is important that instructions should be imparted in an orderly way: sharps and flats must be explained before any attempt is made to explain a key-signature; intervals must be explained before chords, and so on. A symbol placed above a chord can be of no possible help to a student if the latter has not previously been given a clear explanation of the symbol itself. Lessons should also be progressive. The greatest care must be taken to ensure that students are not discouraged by almost unsurmountable difficulties being thrust upon them during the early stages of learning.

These important essentials and many others are incorporated in this book. Every one of the sixty-three exercises has its object clearly defined and will, I hope, serve its special purpose all the better by combining musical interest with instruction.

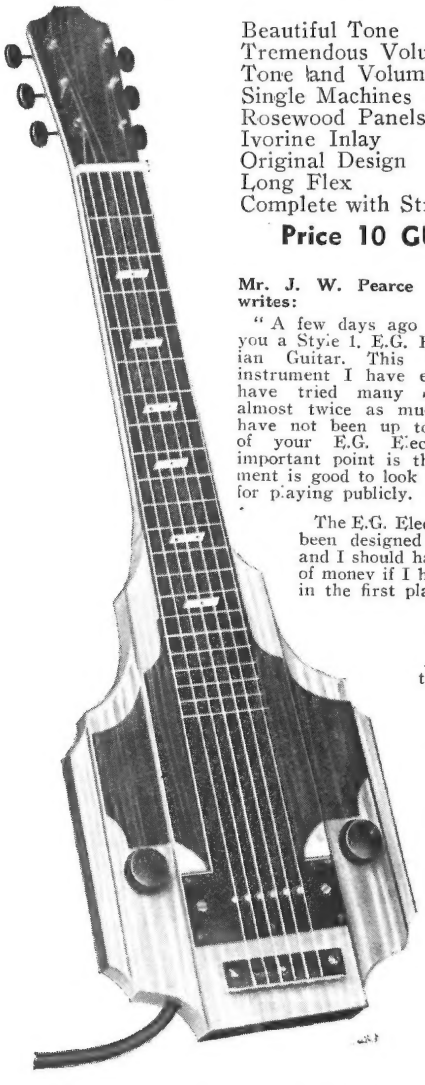
Extract from the author's introduction, page 22 of the Grimshaw Plectrum Guitar Method.

THE NEW

E.G. ELECTRIC

HAWAIIAN GUITAR

Style 1.



Beautiful Tone
Tremendous Volume
Tone and Volume Controls
Single Machines
Rosewood Panels
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Original Design
Long Flex
Complete with Strong Case

Price 10 GUINEAS

Mr. J. W. Pearce of East Ham writes:

"A few days ago I bought from you a Style 1. E.G. Electric Hawaiian Guitar. This is the finest instrument I have ever played. I have tried many others costing almost twice as much but results have not been up to the standard of your E.G. Electric. Another important point is that the instrument is good to look at—a big asset for playing publicly.

The E.G. Electric Guitar has been designed by an expert and I should have saved a lot of money if I had come to you in the first place."

At the present time we cannot supply amplifiers.

If your radio-set has a socket for gramophone, you can plug in this E.G. Electric Guitar.

Mr. J. L. Weedon of Braintree, Essex, writes:

"With reference to the Electric Hawaiian Guitar I purchased from you recently, I have now been able to give it a thorough testing and find it highly satisfactory in every way. When plugged into the radio set the tone is everything that could be desired."

EMILE GRIMSHAW & SON, 54-55, Piccadilly, London, W.1.

JANUARY, 1942

The following amended prices apply to Great Britain only. Government Purchase Tax is included where applicable and no additional charges are therefore made to buyers.

	Cat. Page	£	s.	d.
Revelation Adjustable Bridge	3		12	6
Revelation Adjustable Bridge, de luxe	3		19	6
Revelation G5 Guitar	4	43	0	0
Revelation G4 Guitar	5	34	0	0
Revelation De-Luxe Guitar	6	29	10	0
Revelation E.G. Guitar	7	19	5	0
Hartford 12 Guitar	8	14	10	0
E.G. Hartford Guitar	9	8	18	6
Hartford 5 Guitar	9	7	0	0
E.G. Revelation Hawaiian Guitar ...	10	19	5	0
Hartford 12 Hawaiian Guitar	11	14	10	0
E.G. Hartford Hawaiian Guitar ...	11	8	18	6
E.G. Grand Banjo	12	30	0	0
Three-ply best case ...	12	3	10	0
Black Reliance case ...	12	1	10	0
E.G. Superex Banjo, ...	13	19	5	0
Cases as for E.G. Grand				
E.G. Major Banjo	14	12	0	0
Black Reliance case ...	14	1	10	0
E.G. Minor Banjo	15	7	0	0
Flanged Resonator ...	15	1	15	0
Case	15	1	10	0
E.G. Vivavox Banjo	16	30	0	0
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E.G. Vivavox 16	17	19	5	0
E.G. Vivavox 10	17	12	0	0
E.G. Vivavox 5	17	7	0	0
Black Reliance Case ...	17	1	10	0
E.G. Bass Banjo	18	12	12	0
Black Reliance case ...	18	1	17	6
Amato Mandolins / Pietro Mandolins — Catalogue pages 19, 20, 21, all models at Pre-war prices, as catalogue				
Strings. See Special List. Catalogue Page 23.				
Non-tip Banjo or Tenor-Banjo Bridge	24		1	0
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Mandolin Bridge	24		2	0
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Vellums "Superex" unstretched 15 inches	24		15	0
Vellums "Superex" extra superior 13 inches	24		12	6
Vellums "Superex" extra superior 14 inches	24		15	0
Vellums "Superex" extra superior 15 inches	24		17	6
Vellums additional cost for fitting ...			2	6
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Music Stand Pocket Model	24		15	0
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Plectra E.G.	25		1	3
Plectra Conn	25		1	3
Plectra Regent	25			10
Plectra Artist	25		1	3
Plectra Dilly	25			8
Hawaiian Guitar Steel oblong	25		2	6
Hawaiian Guitar Steel cylindrical ...	25		4	0
Mairants Steel cylindrical with curved ends and thumb grip			4	6
Hawaiian Guitar large size cylindrical	25		6	0
Hawaiian Guitar Picks nickel plated	25			8
Hawaiian Guitar Picks nickel silver ...	25			10
Hawaiian Guitar Picks Ivorine Set of 3	25		2	6
Hawaiian Guitar Real tortoiseshell set of 3	25		6	6
Hawaiian Guitar Real tortoiseshell thumb pick	25		2	0
Hawaiian Guitar adaptor Brass ...	25			8
Hawaiian Guitar adaptor Nickel plated	25		1	3
E.G. Music Binder	26		2	6
E.G. Finger Plate. Banjo	26		11	6
E.G. Finger Plate. Guitar white celluloid	26		11	6
E.G. Finger Plate for cello shaped guitar adjustable	26		15	0
E.G. Finger Plate Revelation type ...	26		16	6
E.G. Finger Plate Revelation G5 Gold plated	26		22	0
Key for tightening banjo brackets ...	26		1	0
Pegs for Banjo non-slip, each 3/6 and	26		2	6
Manuscript Paper per double sheet	26			2
Oil for Strings ... ... per bottle	26		1	0
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Pitch Pipes Single note G or A ...	26		1	0
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Tailpieces. For Guitar	27		9	0
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Tailpieces for Mandolin	27		5	0
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Tuning machines as used on Revelation and Hartford Guitars each	27		3	6
Banjo Mutes. Horn	27		1	6
Banjo Mutes. Elton	27		2	6
Brackets and Nuts for Banjo Superior	27		1	0
Spic Spanner	28		1	9
Repairs. Prices quoted on request				

JANUARY, 1942

PLEASE NOTE OUR NEW PRICES

which are inclusive of Government Purchase Tax.

PERFECT STRINGS

THAT PUT NEW LIFE INTO YOUR INSTRUMENT.

Every player should realise that it is the strings alone that produce the actual musical sounds on any stringed instrument. If a string is too thin or too thick, the quality of tone will be defective no matter how good the instrument may be.

EMILE GRIMSHAW & SON, 54/55, Piccadilly, London, W.1., specialise on strings for fretted instruments, and send them to any part of the world post free if cash is enclosed with order.

BASS BANJO STRINGS
1st ... **1/-** 2nd ... **1/9**
3rd ... **2/-** 4th ... **2/4**

UKULELE STRINGS
6d. each, **2/-** per set.

BANJO STRINGS

			Each
SILVATONE	Best quality Steel, 1st, 2nd or 5th	...	**5d.**
	Stouter gauge for plectrum playing	...	**5d.**
MELLOTONE	A Perfectly True Silk String — 1st or 5th	...	**6d.**
	2nd	...	**8d.**
	3rd	...	**10d.**
RUBYGUT	A specially tested string of Red Gut treated with a moisture repelling preparation that increases its durability. — 1st or 5th	...	**9d.**
	2nd	...	**1/-**
	3rd	...	**1/3**
SILKAMIN	A perfectly true 3rd string made from pure silk, strengthened with a fine centre wire and wrapped with fine aluminium wire. Soft to the touch and non-metallic in tone	...	**1/-**
COPPER BURNISHED	4th Banjo String Pure silk centre covered with fine burnished wire	...	**1/2**
SILVA	4th Banjo String Pure Silk centre covered silver-plated wire	...	**1/-**
DURA	Wire centre and wire covered 3rd string for plectrum playing	...	**8d.**
	4th String, ditto, ditto	...	**10d.**
MONASILK	4th string. Pure silk reinforced with a fine steel wire, covered with a hard wire alloy and burnished	...	**1/2**

TENOR BANJO STRINGS

SILVATONE	Best quality Steel	1st or 2nd	...**5d.**
	3rd wire and silk compound	...	**9d.**
	4th wire and silk compound	...	**10d.**

Per Set - **2/5**

MANDOLIN or BANJOLIN STRINGS

SILVATONE - Best quality Steel	1st or 2nd	...	**5d.**
	3rd	...	**8d.**
	4th	...	**9d.**

Complete Set of 8 Strings - **4/6**

PLECTRUM GUITAR STRINGS

SILVATONE - Best quality Steel	1st or 2nd		**5d.**
Best quality steel, covered with silver plated wire	2nd	...	**8d.**
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	4th	...	**10d.**
	5th	...	**11d.**
	6th	...	**1/-**

Complete Set of 6 with plain 2nd **4/4**

With Special hard covering	2nd	...	**9d.**
	3rd	...	**10d.**
	4th	...	**1/-**
	5th	...	**1/2**
	6th	...	**1/4**

Complete Set of 6 with plain 2nd **5/2**

SPANISH GUITAR STRINGS for finger-style playing

RUBYGUT - A specially tested string of best quality gut.	1st	...	**10d.**
	2nd	...	**1/3**
	3rd	...	**1/5**
SILVATONE - Pure Silk covered with fine wire	4th	...	**1/-**
	5th	...	**1/2**
	6th	...	**1/4**

Complete set of 6 Strings - **7/-**

HAWAIIAN GUITAR STRINGS

SILVATONE - Best quality Steel	1st or 2nd	...	**5d.**
Best quality Steel	3rd	...	**7d.**
Hand Burnished to prevent whistling effects when sliding	covered 3rd	...	**10d.**
	„ 4th	...	**1/-**
	„ 5th	...	**1/2**
	„ 6th	...	**1/4**

Complete Set of 6 with plain 3rd - **4/11**

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Printed by W. H. Houldershaw, Ltd., 49, London Road, Southend-on-Sea, and published by Emile Grimshaw & Son, 54-55, Piccadilly, London, W.1.